

New York Theaters and Their Attractions

Fate of Cooperative Actors Proves Managers' Importance

Associations of Players Often Fail When an Experienced Man at Their Head Might Have Brought Success to Their Venture.

By LAWRENCE REAMER.

THE importance of the manager has been more than once proved by the fate of the various cooperative societies of actors that have sprung into existence the last season. Few have survived with any brilliancy. Most have fallen by the wayside unwept and unsung. None has left any impression on the theater season. Managers to be sure have not been invariably successful in their undertakings. They have fared better, however, than the players who have banded themselves together for their mutual benefit.

One of the exasperating things about the theater manager is the evident need of him. He may wander over the country on his yacht or sit all day, so far as the public knows, in front of his rolitop desk smoking cigars. Yet he helps enormously. Another provoking quality is his tendency to be right. When it seems as if he must be going directly against every law of taste and art, he often proves from the point of view of the public to be altogether correct in his judgment. How many instances in the past have proved this?

A popular actress, on the stage long enough to acquire along with her art some gray in the beautiful chestnut locks, was about to appear in a new play. She had just before the date of the first performance been so much in the public eye that there was a chance of unusual success for her. On the other hand, the possibility for an equally decisive failure was not to be overlooked. So care was necessary. The only important precaution that her manager demanded was hair dye. She had to turn those rich brown locks which were hers by nature into golden just because the autumn silver had fallen.

He was inexorable. He painted with emphasis, if not with delicacy, the results of a gray haired star. How shocked the public would be! To think that this girl who has before our eyes grown into a most popular actress should now have gray hair! Of course he carried his point. Reddish gold were her locks on the first night. Great was the success of the play. Deep was the disgust of her friends. The manager, however, was right. The general public rushed in as it never had before. Would the masses have taken as much interest in any gray haired actress? The manager denied it. The actress wondered. The crowd swarmed in, and everybody was satisfied but the actress's friends. They were irreconcilable. As a matter of fact the probabilities are that what the man of the theater advised was correct.

Women Like Dresses.

The play, in the second case, was not powerful. It had a novelty, however, in the two acts that passed on the yacht. The manager was disposed to be liberal in order to make a success out of what seemed unpromising material. His designer had thought out wonderful yachting costumes for the women in the two acts on the Mediterranean. They should furnish an intimation to the world of the way in which women of fashion appear in their hours of leisure on board a yacht. But the manager scorned the suggestion. Only the most modish gowns should be worn. Frocks which would serve just as well on dry land were to costume the characters in the play. There was to be no necessary number of them. They might cost any amount.

The play, which would otherwise have been doomed to quick failure, enjoyed through the richness of the costume comparative prosperity. The public talked of little else than the superb dressing of the women. The play thus met with as much success as any possibly can when its appeal is chiefly to the eye of woman. But without the experience of the manager who wanted the costly gowns the enterprise might have made no impression. Again was the impresario correct in his judgment. But he had neither good taste nor probability on his side—nothing, indeed, but expert showmanship.

A final example will show the irritating habit the entrepreneurs of the theater possess of having the right idea. A popular actress who didn't have to dye her hair or do anything else she did not want to do, so great was her hold on the public, determined to appear in a play by a famous foreign writer in spite of the fact that her character was the mother of six children. In vain her manager remonstrated. In vain he swore in more ways than one—that her admirers would never accept her in such a part, or that, if they did, would never again be willing to look upon her as an actress, which she was still by every law of nature and art, entirely capable of playing for some years to come. The actress was headstrong and had her way. This particular play did not approach any of its predecessors in popular success to be sure, but the actress received something like the usual tribute from her admirers. There was nothing like her former popularity, however, when she set out the following season in another play. Nor did she ever recover her unique following. From the season she presented herself to her public hitherto loyal as a mother of six children, the old spell was broken. Again was the impresario exasperatingly right when he had no earthly grounds for it. No reason in art demanded that her really brilliant impersonation of a mother of six should estrange the notorious affection of the theatergoers. But nevertheless, so inexplicable is the will of the public, that it did.

The Reason for It.

Yet there was something in the training of these men that enabled them to sense what the opinion of the public would be. It is an opinion founded on reasons which bear no relation to the art of the actor or the skill of the dramatist. This does not prevent it from being a most important kind of opinion in the career of the manager. He may have his artistic responsibilities. Yet he is not, as he would probably say, in the business for his health. It is a part of his duty to himself, therefore, to learn what the public wants. In the cases described here he was right. He is, of course, right in the majority of them.

"Smilin' Through" and "Lightnin'" in Brooklyn

At the Majestic Theater the Selwyns will present this week Miss Jane Cowie in "Smilin' Through," probably the last time in Brooklyn for this comedy. Her company will be the same as with her during her first engagement here. "Lightnin'" continues at the Montauk Theater, with the cast headed by Milton Nobles in the Bill Jones role and Miss Beanie Bacon as the divorce-seeking vaudeville actress.

At Teller's Shubert Donald Brian will appear in the Shubert revival of "The Chocolate Soldier."

AT UPTOWN THEATERS.

After a long tour which carried her to every large city in America, Miss Fay Bainter returns to New York on Monday, April 24, beginning a week's engagement at the Shubert-Rivera Theater in "East Is West." It will be her last appearance here in this play. Miss Margaret Anglin in "The Woman of Bronze," will be the attraction at the Bronx Opera House.



Drury Lane of London Having A Renaissance

Arthur Collins and Alfred Butt Produce Successful Spectacle From De Cameron Tales.

Special Cable to THE NEW YORK HERALD. Copyright, 1922, by THE NEW YORK HERALD. New York Herald Bureau.

The eyes of the London theater public once more are turned to Covent Garden, where the old Drury Lane Theater has been through a thorough renaissance and where the Royal Opera House, Covent Garden, apparently is doomed to go through another of those vicissitudes that have marked its career since the Duke of Bedford sold it with the other parts of his town estate.

Arthur Collins and Alfred Butt have succeeded in producing a spectacle that will get by British standards of respectability out of Beethoven's Decameron tales and had a queue waiting for twenty-four hours to gain admission to the new Drury Lane pit. Butt, adopting the French fashion, introduced the production with a "repetition generale" on the afternoon preceding the first night's production to which all the fashionable, intellectual and merely smart people in London flocked.

Despite the compromise to meet British taste in certain features the spectacle might have made a sensational success as a Paris production. It is a riot of color and music and is produced on a grander scale than has hitherto been known in London.

London's theatrical season continues to boom in a fashion most alluring to prospective American visitors. They may not find a revue or musical comedy put on here on a scale approaching New York perfection, but perhaps for the first time since the war days there are a number of real English companies playing the delightful high comedies which Frohman taught America to like.

Galsworthy's two plays, "Loyalties" at St. Martin's, with Barrie's "The Silver Box" at the Court, where a cycle of Galsworthy plays will be put on, Hawtrey's continued success in the dual role of Ambrose Applejohn at the Criterion, Barrie's eternal "Quality Street" at the Haymarket, Benjamine's revival of "The Yellow Jacket" at the Kingsway, the thrilling "Grand Guignol" at the Little Theatre and half a dozen other productions of more or less merit provide a wide variety of plays, while George Robey with his eyebrows at the Hippodrome, Leslie Henson and Dorothy Dickson at the Winter Garden and C. B. Cochran's much disputed "Singing Duck" with Delveya at the New Oxford present popular favorites and Daly's and the Empire provide "serious" light opera of a high order.

Pawlowa and Ballet Replaces the Opera

Pawlowa and her Ballet Russe, back from a long tour, will dance into the Metropolitan to-morrow night as Mrs. Gatti-Casazza gondola wings their way toward Atlanta. This week's engagement will be the Russian star's last in New York for two years, during which she will tour for the first time Japan, China, India and other countries of the Orient.

The opening Monday night will be a

benefit for the Hope Farm Cottage Community for Children, the program including the familiar "Amarillo" and the new ballet, "Dionysus," introduced here last November with a scenic transformation created by the Russian painter, Nicholas de Lipksi, followed by eight diversissements, including "The Swan" and "Bacchanale."

Tuesday night the two acts of ballet will be devoted to the two acts of "Giselle," one of Mme. Pavlova's most ambitious offerings, and the program will include the "Gavotte Pavlova" and "Little Russian Dance" among the eight diversissements.

At the special Wednesday matinee "The Magic Flute" will be revived and "Dionysus" repeated, with "The Swan" and "Christmas" among the diversissements. "A Polish Wedding," a novelty of last autumn, will be given Wednesday night, followed by "The Fairy Doll" and Pavlova's "Dragon Fly" and "Les Ondines."

On Thursday night the entire organization goes to the Academy of Music in Brooklyn.

Returning Friday night they will present "Fairy Tales" and "Autumn Leaves," with the diversissements following, including the "Gavotte," Saturday afternoon "A Polish Wedding" and "The Fairy Doll" will be repeated with "The California Poppy" and "Les Ondines" among the diversissements.

Saturday night "Snowflakes" will have its only presentation. "Dionysus" will be repeated and Mme. Pavlova will appear in the two diversissements, "Rondino" and "The Dance of the Hours," from "La Gioconda."

The cast includes Laurent Novikoff, premier danseur; Hilda Butsova, premiere danseuse; soloists, including Planowski, Karavaleff, Vajinski, Zalowski, Dambrowski, Warginski, Mile, Stuart, and with Theodore Siler, in his twelfth year as conductor with this organization.

Calendar of First Performances

MONDAY.

KLAW THEATER—Marc Klaw, Inc., by arrangement with A. H. Woods, will present Miss Helen MacKellar in "The Shadow," a drama by Eden Philpotts. Its locale is the Dartmoor district of Devonshire. Others in the cast will be Percy Warram, Dallas Welford, J. M. Kerrigan, Noel Leslie, Miss Louise Randolph and Barry Macollum.

TIMES SQUARE THEATER—Adolph Klauer will present "The Charlatan," a play by Leonard Praskins and Ernest Pascal. In the cast will be Frederick Tiden, Miss Fania Marinoff, Miss Olive Wyndham, Purnell Pratt and Miss Margaret Dale.

GREENWICH VILLAGE THEATER—Miss Ellen Van Volkenburg and Maurice Browne will present Strindberg's "Creditors" as the second offering of their repertory season. Besides the producers, Moroni Olsen will be the only other member of the cast.

TUESDAY.

BELMONT THEATER—Season of French plays will start here under the direction of M. Charles Schauton, art director of the Theatre Francais. Henri Bernstein's drama, "La Rafale," will be the first offering.

WEDNESDAY.

ASTOR THEATER—Mr. and Mrs. Charles Coburn will produce "Bronx Express," a fantastic comedy by Ossie Dymow. Originally written in Russian, it was presented at the Yiddish Art Theater in 1919 and has been translated into English by Samuel R. Golding and adapted by Owen Davis. Besides the stars the cast contains Eugene Powers, Miss Bertha Creighton, Miss Hope Sutherland and James R. Waters.

FRAZEE THEATER—The Players' Assembly makes its second production with "The Night Call," mystery play by Miss Adeline Hendricks. It is laid in a mansion on the New Jersey coast. In the cast are Brandon Hurst, Misses Helen Lowell, Elsie Riser and Nellie Burt, Dodson Mitchell and Charles Trowbridge.

THURSDAY.

PROVINCETOWN THEATER—The sixth and final bill of the season will be presented with Susan Glaspell's "Chains of Dew."

London Actors Plan to Found Theater College

Move Will End Present Hazardous Manner of Recruiting for the Stage.

Special Cable to THE NEW YORK HERALD. Copyright, 1922, by THE NEW YORK HERALD. New York Herald Bureau.

Premier Lloyd George may be calling around Geona with the representatives of Lenin and Trotsky, stately homes may be passing into the hands of war profiteers, but the most significant sign that a revolution is at hand is this—the actors' association, which is the English dramatic trade union, far more powerful than the Actors Equity in America, is broaching the project of founding a college to eliminate "the present haphazard manner of recruiting so-called actors and actresses for the stage."

The curriculum already outlined is extremely extensive and no actor has yet given formal utterance as to what he thinks the other actors should be taught. The curriculum includes the theory and laws of motion, gesture and mimicry, ballroom, ballet and rhythmic dancing, voice production, styles of speech in comedy and tragedy, speech rhythm, singing, the production of plays and photoplays of all types, stage decoration, furniture, costumes, symbolism, puppets, masques, foreign and Eastern theater arts, history of the stage, general theater craft, stage management, production economics, practical work and the wardrobe.

While the officials of the association do not seek to interfere with the careers of actors, they aim to give special facilities to their children and to open special courses for the non-theatrical public as well as training future stars.

"We aim to qualify those entering the theatrical profession, just as persons entering the medical, legal or accounting professions are qualified," says the association in describing the project, for which an appeal for endowments will shortly be made.

'Kreisler's Story' Is Coming From Berlin

Special Cable to THE NEW YORK HERALD. Copyright, 1922, by THE NEW YORK HERALD. New York Herald Bureau.

"Orchestra Conductor Kreisler's Wonderful Story" on the line of "Tales of Hoffmann," is the title of a play produced at the Koelzgratzer Theater in Berlin and will go to America this fall. The action of the play, which has created a sensation, takes place on six stages at once. In one corner "Conductor Kreisler" tells the story of his life, while the events and impressions which pass through his mind are reproduced on the other stages. Crosby Gaige has bought the American rights for the Selwyns and the production will be seen on Forty-second street in November.

The author and producers, Reinhardt and Bernauer, are going to America and will take along the entire setting and costumes, which are being especially prepared here. The play combines the acting and dialogue usually presented on the stage with a multiplicity of tableaux and a rapid succession of incidents until now fully realized in the movies.



Miss OLIVE WYNDHAM IN "THE CHARLATAN" TIMES SQUARE THEATER



Mrs. COBURN IN "BRONX EXPRESS" ASTOR THEATER

Did You Hear?

That Condition of the Weather May Determine the Fate of an Actor.

By LUCIEN CLEVES.

NOW the scientific folk who turn their attention to such trivial matters as the theater are saying that applause is largely the result of weather conditions. Dr. E. E. Free has been investigating the matter and declares that a cool evening following a warm day will so stimulate the public that mental reaction to pleasure will produce the tendency to applaud. The stimulation of a pleasant evening, moreover, will encourage the spectator to keep up the effort. The electrical state of the air is important in determining the tendency of the audience to reveal the state of its feelings in a way that delights the actors.

Managers will not find it possible to arrange all their new productions so that a cool evening may follow a warm day, but they are anxious to know what the temperature of the theater ought to be to preclude the audience in favor of the play. Such matters they are able to regulate even if it is not always possible to make the weather certain. Dr. Free is now making his scientific observations as to the effect of the weather on applause by observing the effect of the same lines and songs in "Marjolaine" on the public at different times. He is working so secretly that he has even refused to tell the press agent, Robert Edgar Long, the result of his conclusions until his investigations are at an end.

The End of the Season.

Some of the actors are beginning to feel the effects of the long runs, even if the public is indifferent to them. On last Monday night Richard Bennett, fainting during the performance of "Who Got Slapped" at the Fulton Theater, and the curtain was lowered until he had recovered. His indisposition was so slight that he was able to finish the play. On Tuesday Marilyn Miller for the first time since the run of "Sally" began was out of the cast at the New Amsterdam Theater. Her place was taken by Gloria Foy, who acquitted herself with glory. Miss Miller felt temporarily indisposed.

More Hired Hounds.

"In reference to your history of the early days of the opera clique," writes a correspondent, "I wonder if you ever heard of the clique that welcomed a certain distinguished London music hall artist to New York. He was famous in his own land, but very British. He had been engaged at a high salary when London music hall artists were more in demand here than they are today. The manager who had booked him at his theater wondered how he would be received. Would the public understand him? Would the public like him? How would it act anyhow?"

"It was necessary, of course, to eliminate any risk in the matter. The vox populi was not to be heard. It was not safe to take chances. There had to be an overwhelming and vociferous expression of approval of the new singer. Of course the manager realized this could best be had from an audience of the actor's compatriots. How were they to be gotten together? He soon solved that mystery. "I'll have all the English ships in the harbor he invited the stewards, the crew, the officers and all the presentable men who were off duty that night. As a consequence the actor faced an audience when he appeared that was at least one-third British. The men all knew him, shouted his name, cheered him from the gallery and gave him such a sendoff as few strangers ever had. He did not really need this reception, since he made a great popular success. But that was not known at the outset. The manager

Continued on Following Page.



The Greatest Sporting Goods Store in the World

Madison Avenue and 45th Street New York

Cousins in Clothes



American and British sportsmen join hands at the Abercrombie & Fitch store.

The looms and hand-frames which are turning out exclusive sporting woollens and hosiery for London's finest West End shops are doing the same work for The Greatest Sporting Goods Store in the World.

Men's golf suits, riding breeches, topcoats, golf stockings, sweaters, sporting neckwear, kerchiefs and gloves from those sequestered spots which for generations have been the British sportsmen's source of supply.

Unobtainable in any other house in America.

Sportsmen's Clothes



New Sunningdale and Folland golf suits, made in London—one of an exclusive gray homespun, the other a Shetland broken plaid, \$55 and \$65.

Four-piece town- and country suits, including knickerbockers, made here from limited-yards woollens woven abroad for this house—cheviots, cashmeres and tweeds; \$70, \$85 and \$95.

Riding breeches, of Saxony and English "district" checks, and riding coats of Shetlands.

Maxwell riding boots and spurs. Three-piece sack suits of tweeds, excellent for town wear, \$50 to \$75.

Topcoats of sporting tweeds, Saxones and gabardines.

Sporting Haberdashery



Largest collection of men's sweaters in America—of camel's hair, cashmere and Shetland wool, including the "Stoke Poles," so light it may be pulled through a finger ring.

Levensmouth Scotch golf hose, exclusively to Abercrombie & Fitch, \$5.50 and \$6.50—others, \$4.50 up.

Four-in-hands of English repp stripes, knitted silks, foulards and other English sporting silks.

Abercrombie & Fitch Co.

EZRA H. FITCH, President Madison Avenue and 45th Street New York

"Where the Blazed Trail Crosses the Boulevard"